



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE MUSICAL TIMES

AND

Singing Class Circular,

Published on the 1st of every Month.

No. 34.—Vol. 2.

MARCH 1, 1847.

{ Price 1½d.
Stamped, 2½d.

The MUSICAL TIMES is to be obtained by order of any Music Seller, Bookseller, or News-vendor; or Subscribers can have it sent regularly by Post on the day of publication, by sending their address written in full, and enclosing a post-office order or penny stamps. Annual Subscription, postage free, 2s. 6d.

MUSIC CONTAINED IN THE PREVIOUS NUMBERS OF THE "MUSICAL TIMES."

- | | |
|---|-------------------------|
| No. 1—In these delightful pleasant groves | - - - Purcell |
| 2—Hear my prayer, O Lord | - - - Winter |
| 3—Soon as I careless stray'd | - - - Festa |
| Hail! all hail! thou merry month of May | - - - Weber |
| 4—Thou art gone to the grave | - - - Beethoven |
| Hear what God the Lord | - - - V. Novello |
| 5—Hail! smiling morn | - - - Spofforth |
| 6—Let all men praise the Lord | - - - Mendelssohn |
| Forgive, blest shade | - - - Dr. Calcott |
| 7—Four rounds, for three voices | - - - Farrant |
| 8—Call to remembrance | - - - From the German |
| 9—Pleasures of Innocence | - - - Battishill |
| Amidst the myrtles | - - - Rogers |
| 10—Teach me, O Lord | - - - Lord Mornington |
| 11—Here in cool grot | - - - John Reynolds |
| 12—My God, look upon me | - - - Carter & Harrison |
| 13—Oh, Nanny, wilt thou gang with me? | - - - Webbe |
| 14—When winds breathe soft | - - - Gastoldi |
| 15—Soldiers, brave and gallant be | - - - Tallis |
| 17—All people that on earth | - - - Wilbye |
| 18—Sweet honey-sucking bees (1st Part) | - - - Novello |
| 19—Vital Spark | - - - Wilbye |
| 20—Sweet honey-sucking bees (2nd part) | - - - Eliza Flower |
| 21—Now pray we for our Country | - - - Greville |
| 22—Now the bright morning star | - - - Kent |
| 23—Thine, O Lord, is the greatness | - - - Davy & Novello |
| 24—Just like Love | - - - Mendelssohn |
| 25—In Judah God is known | - - - Gastoldi |
| 26—Maidens fair of Padua's City | - - - Handel |
| 27—And he shall purify | - - - Purcell |
| 28—To Woden's Hall | - - - Farrant |
| 29—Lord for thy tender mercies' sake | - - - Novello |
| 30—Rule Britannia | - - - Novello |
| 31—God save the Queen | - - - Kent |
| 32—Hear my prayer, O God | - - - Wilbye |
| 33—Flora gave me fairest flowers | - - - Wilbye |

All communications of the progress of Singing Class Teaching, addressed to the Editor of the Musical Times, 69, Dean Street, Soho, or 24, Poultry, will be interesting.

NOTICE.

A portion of the present and future Numbers of THE MUSICAL TIMES will be printed on Stamps, to enable them to pass through the Post-office, which arrangement we trust will be found a convenience to our Subscribers and Patrons.

Subscribers receiving coloured envelopes will remember that their subscriptions are again due.

LIFE OF PURCELL,

Continued from Page 69.

The history of Purcell's youthful compositions clearly shews the pure and ardent devotion to music which animated him, illustrating the maxim of a modern philosopher, which affirms that the love of lucre can never be the motive to the production of a work of genius. Perchance the patrons of art were of the same opinion in his day, when they accepted his numerous compositions for the Cathedral and Chapel Royal without offering him any recompense. But complaint on this head never escaped Purcell. By "encouragement," he meant the sympathy with, and appreciation of, his genius; and in these respects the court, notwithstanding all that he had done to attract the regard of Charles the Second, was cold and backward. The anthem, "They that go down to the sea in ships," written for Purcell's friend, the Rev. Mr. Gostling, whose powerful bass voice highly pleased the king, must have affected this in an unusual manner, being expressly written to commemorate escape from shipwreck during a storm, which overtook the royal family while cruising in a yacht, and in which the King and his brother the Duke of York were obliged to handle the ropes like common seamen. However, we meet him at court, still unrecognized, and as a casual visitor only, in the recollection of Burney's friend, the Rev. Mr. Luellyn, who had been page of the backstairs in the reign of Charles the Second. Even Dryden seems, at this time, to have ill comprehended his merit; in confirmation of which we may take an observation from Burney's History. "As to the *éloge* bestowed by Dryden on Monsieur Grabut (in the preface to *Albion and Albanus*, which the French composer had set to music), some of it, I fear, must be placed to the account of flattery to his royal master, Charles II, as well as to this artist who had been set over the king's band at Cambert's decease; which was not very agreeable to unprejudiced judges of music, while we were in possession of a native composer, Purcell, whose genius was equal to that of the greatest musicians of Europe; though, from his situation, short life, and the

barbarous state of secular music during the period in which he flourished, his genius was less cultivated than that of many great professors of later times." The king, towards the decline of his life, was entertained with the rehearsals of *Albion and Albanus* at Whitehall, but did not live to see its production in public, nor, consequently, to enjoy the more laboured adulation of Dryden in *King Arthur*, to which that piece was designed by him as the prologue. By this time, foreign talent being no longer under high protection, Purcell was in the ascendant, and the poet commends his piece to the Marquis of Halifax, as having gone through "the artful hands of Mr. Purcell," whose genius he praises in such terms, as renders it surprizing that he should so tardily have attained to the knowledge of it. This conversion will in some degree be accounted for by Dryden's having married, in the daughter of the Earl of Berkshire, a favourite pupil of Purcell; for the poet himself has left sufficient evidence that the gods had not made him "musical." The unwillingness with which he admits the claims of music to rank as a sister art, pluming himself, in *King Arthur*, upon having read Beda and Bochartus for the manners of the heathen Saxons—a performance, by the way, which nothing but the genius of the unlettered Purcell has preserved to our times—proves how little he was competent to judge between his own labours and those of his contemporary.

NATIONAL SCHOOL CHORAL SOCIETIES.

To the Editor of the "MUSICAL TIMES."

SIR,—In a late number of your excellent publication (No. 30, of the *Musical Times*), you gave an interesting account, from a correspondent, of the difficulties encountered, and his ultimate success, in establishing a Musical Society. I will, with your permission, give you a statement of the obstacles that presented themselves, and how they were surmounted, in a much humbler class than that in which your correspondent moved.

I am Master of a small National School, in a village a few miles from the Metropolis. About four or five years ago, in consequence of the excitement at that time created on the subject of musical instruction, I commenced teaching the rudiments of music to my scholars.—At that time, no one, I believe, could be found, either in the School, or amongst the young folks of the village (with the exception of the gentry, who, of course, form a class of themselves), who had any knowledge whatever of music. A gentleman in the neighbourhood very kindly gave me a few copies of the singing lessons; with these I made a beginning, but, I must allow, with very faint hopes of doing much

good. After going through the lessons two or three times, I was agreeably surprised to find that several of my young scholars had not only acquired the rudiments, but evinced a fondness for the art.

I then established an Evening Class, to meet once a week, from seven o'clock till nine, or as circumstances would permit; I was thus enabled to keep together a few of those who had left the school. But here a difficulty met me at the onset; we had no music to begin with—my pupils were all poor, the children of the working class, (for here we have no middle class, this being an agricultural country), to whom every penny was of consequence; and yet, without copies, what could we do? Fortunately your valuable and *cheap* work, the "*Musical Times*," came opportunely to meet the difficulty; I prevailed on at least a dozen to take a copy monthly, which we have done from the beginning to the present; which work, embracing Anthems, Chorals, Madrigals, Glees, Rounds, &c., to the number of forty, or nearly so, and these, as a glance at the index will show, are some of the best of their kind. My young folks mastered these as fast as they were published, with other works that fell in their way.

About six months back you commenced a *cheap* and *beautiful* edition of the "*Messiah*;" having set forth to my young singers, whose musical taste had by this time much improved, the value of this excellent work, several of them were induced to make a further struggle, (on my promising to teach them the Choruses), and became monthly subscribers.

We now, therefore, began the *Messiah*, and I am happy to inform you, Sir, that we have now nearly conquered the Choruses of the first part, and are going on with the second nearly as fast as you print.

By thus proceeding steadily onwards, a love of music has been induced, where music, as an art, was before totally unknown; the works of our Great Masters become so familiar to the children of our hedgers and ditchers, and so far from this becoming a task, it would, I am sure, afford you much gratification, could you witness the pleasure beaming in the faces of these young singers when we meet together to have our weekly practice.

Perhaps some will say, how can a few treble voices manage to fill a Chorus, a Madrigal, or a Glee? I answer, I only profess to teach them the Soprano, or 1st and 2nd Sopranos, as may be, with the Alto, or in a few cases, with a Tenor; but this is rare, the Tenor is usually too low for a Treble voice, but I have a resource in myself, I play the piano, and can thus fill up any part that is wanting, and I beg to assure you Sir, that many have expressed much pleasure on hearing my pupils, thus assisted.

I hope, Sir, that the foregoing plain and unvarnished tale will induce others, similarly placed, to make a beginning, and they may feel assured that the good fruit will follow, and they will be amply rewarded in the satisfaction they will reap for their labours, knowing they are imparting a new sense, as it were, in the rising generation.

Willesden.